Two Wonders of Chola Art and Architecture

in the Big Temple

A large stone on the bottom of the Vimanam

A lengthy snake at the entrance of the temple

Is it a single stone? Was it given by an old woman?

Is the old woman a fictional character?

Why is there no epigraphic evidence?

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Chola art and architecture are renowned for their magnificent temples, such as the Brihadeeswarar Temple in Thanjavur, the Gangaikonda Cholapuram temple, and the Airavateswara Temple in Darasuram. These temples feature towering vimanas (temple towers), majestic gopurams (gateway towers), and intricate sculptural work. Their artistic prowess is also evident in the realism and vibrant movement of their sculptures, defining a golden age of South Indian art.

For over a thousand years, the Thanjavur Brihadeeswarar Temple has stood tall, spreading the glory of Tamil architectural knowledge throughout the world. For Tamils, the **'Great Temple'** refers to this temple in Thanjavur. It is also known as '**Rajarajeshwaram'** and **'Peruvudaiyar Temple'**. Due to the presence of a very big Shiva Lingam, it is also renowned by the Sanskrit name **'Brihadeeswarar**'. The temple's tower is known as **'Dakshina Meru'.**

The story about the Three-Eyed God and the Three Tamil Kings is fascinating! The connection between Lord Shiva's three eyes (Sun, Moon, and Fire) and the Cholas, Pandyas, and Cheras is really interesting.

The planning and construction of Madurai and Thanjavur cities around the temples is a testament to the architectural and urban planning skills of the ancient Tamil kingdoms. The moats and forts surrounding the cities show the importance of defense and security.

The selection of the location for the Brihadeeswarar Temple is intriguing, especially the story about Lord Shiva's instructions to the Chola king. The "Vastu principles" and the significance of the "Niruthi (south west) corner" add to the mystique of the temple's construction.

It's great to learn about the history and legends surrounding these ancient Tamil temples!

The Three-Eyed God and the Three Kings:

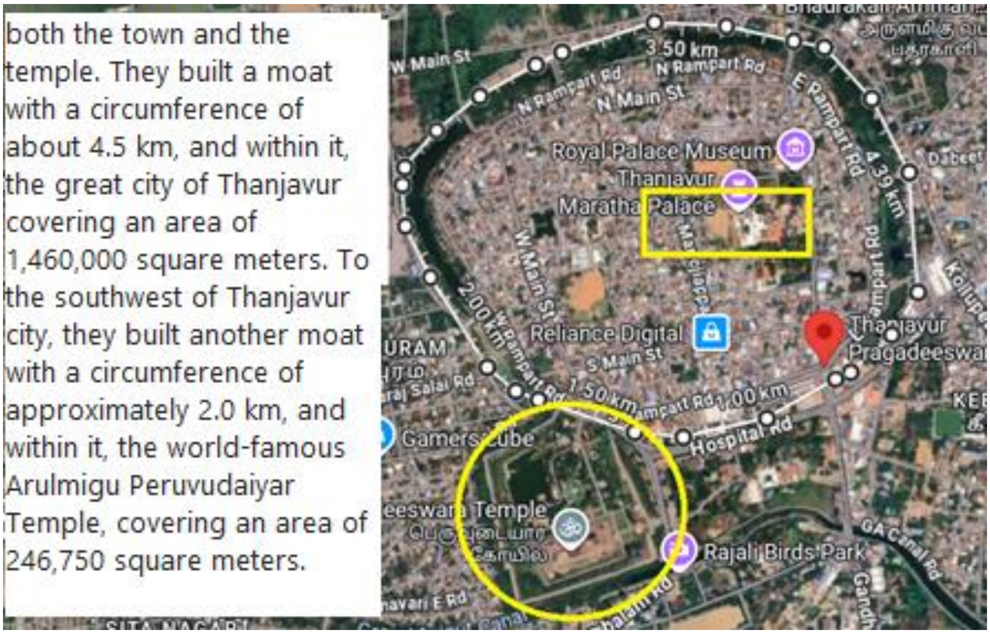
Lord Shiva is the one with three eyes: the Sun, the Moon, and Fire (Agni). These three provide light to all living beings in this world. The Cholas belonged to the lineage of the Sun, the Pandyas to the lineage of the Moon, and the Cheras to the lineage of Agni. These three Crown owened Kings ruled Tamil Nadu with glory and distinction.

The Pandyas at Madurai and Cholas at Thanjavur

In Madurai, the temple is built around the sacred Meenakshi Someswarar Shivalinga. The city of Madurai, with its streets, was planned and built around this temple.

The city of Madurai was fortified with a fort and a surrounding moat, forming a defensive system. The Sangam-era Pandyas ruled their kingdom from Madurai, known as 'Koodal', as their capital. This city of Koodal has now been discovered by archaeologists in Keezhadi. Later, near the ancient Koodal city, the Pandyas settled their people in the newly planned and constructed city of Madurai and ruled from there. The moat and fort surrounding Madurai had a circumference of approximately 5 km. This ancient moat and fort of the Pandyas were filled in during the British rule and converted into outer streets.

How did the Chola emperors choose the location in Thanjavur to build such a magnificent temple?



Selection of Land for the Brihadeeswarar Temple

The method of selection of land for the Brihadeeswarar Temple is really interesting! The Cholas' decision to build the temple in the Niruthi corner, southwest of Thanjavur, follows Vastu principles, which emphasize the importance of elevated land in this direction. The story about Lord Shiva's instructions to the Chola king adds a fascinating layer to the temple's history. The mention of the sacred Sivaganga tank and the Parthiva Lingams worshipped by the demon **"Karan"** gives a glimpse into the rich mythology surrounding the temple. It's amazing how the Cholas combined mythology, Vastu principles, and engineering skills to create such an iconic temple. The Brihadeeswarar Temple is indeed a testament to their ingenuity and devotion!

The city of Madurai was built centering around a self-manifested Shiva Lingam. However, a very tall and a big temple for a massive Shiva Lingam was built southwest of Thanjavur. It is not known whether there are any epigraphic evidences explaining the reason for choosing this location for building the Big Temple in Thanjavur. However, a story related to this is being told in narrative form.

Vastu - Vastu refers to the rules that must be followed in construction. According to Vastu principles, the southwest direction is called the Niruthi corner. Vastu principles state that this area should be elevated. Accordingly, the Cholas built the towering Brihadeeswarar Temple in the Niruthi corner, southwest of the city of Thanjavur. In Sanskrit, the word "Niruthi" is said to mean 'destruction', 'non-existence', 'disorder'.

A story is told that Lord Shiva appeared in the dream of the Chola king and instructed him to "build a temple of stone in this place." The story says that Lord Shiva appeared in a dream and said, "In the place called Samee-vanam (Prosopis cineraria-forest, வன்னி மர காடு), south of the Thanjeswarar Lingam and adjacent to the Thaleeswarar Lingam, there is a sacred tank called Sivaganga. South of that Sivaganga tank, there is a mound of earth where the 'Parthiva Lingams' worshipped by the demon **"Karan"** are located. In that place, You build a magnificent temple, a sanctum sanctorum, and courtyards made of granite stones, and you consecrate a lingam brought from the **Narmada River**. According to this story, the Chola King built the very big temple in the place that was a mound of soil, south of the Sivaganga tank.

The Idol of Peruvudaiyar

The story about the Idol of Peruvudaiyar, the massive Shiva Lingam is mind-blowing! The fact that it's made from a single granite rock and stands 16 feet tall is incredible. The story of an elderly woman named **Azhagi** donating a large stone for the construction of the grand temple is heart-touching. It is amazing to learn that her devotion and contribution played a significant role in the temple's architecture.

Dakshina Meru, or the Southern Himalayas, is a fascinating concept. The idea of replicating Lord Shiva's divine abode in Mount Kailash in the south is truly intriguing. The stucco sculptures and restoration efforts bear witness to the rich history of this temple.

The meticulous attention to detail and engineering skills displayed in the construction of the Thanjavur Big Temple are truly remarkable. It is no wonder that it is considered one of India's greatest architectural marvels!

After the site was chosen and the magnificent stone temple was built, the Lord of Thanjavur has been showering his blessings upon people all over the world for more than a thousand years. In the Thanjavur temple, the principal deity is a colossal Shiva Lingam made of a single piece of granite, known as Peruvudaiyar. This lingam is approximately 16 feet tall and carved from a single stone. The central part of this lingam is the Linga Bana, which is in the form of a long pillar. Its upper part is cylindrical. The base of the lingam (Avudai Peedam) is square-shaped. The Shiva Lingam portion in the middle of the base has an octagonal structure. It stands about 12 feet above the ground. Its base is likely buried approximately 4 feet deep below the ground.

The Stone Given by an Old Woman

Regarding the construction of the great temple, people have continuously preserved and passed on many stories through oral tradition to the next generation.

Many interesting stories are told through this oral tradition. Among them is the story that 'an old woman donated a very large stone for the construction of the great Big-Temple'.

While the construction of the Thanjavur Big Temple was underway, an elderly woman named 'Azhagi (a beauty)', who wore sacred ash and rudraksha

beads, and was deeply devoted to Lord Shiva, would daily provide buttermilk, betel leaves, and areca nuts to the sculptors.

The sculptors would drink the buttermilk, chew the betel leaves and areca nuts, and happily carry out the stone work for the temple construction.

A very large single stone was used.

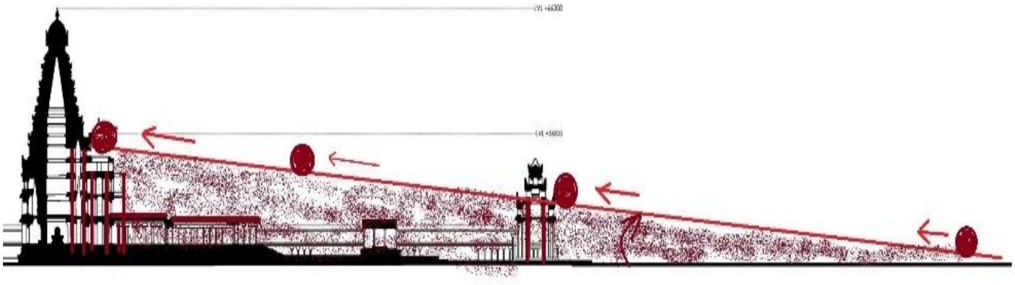
The sanctum was built with double walls, leaving a space in between. Above the sanctum, the vimana (tower) was constructed as an integral structure.

To cover the "Brahmarandhra opening" at the point where the hall in front of the sanctum and the tower meet, a massive stone approximately 65 feet in diameter was needed. Such a colossal stone had to be found, transported, and then fitted above the hall, below the top of the tower. And then the tower could be built. The chief sculptor and the stone masons were discussing this matter among themselves.

The old woman, who overheard the sculptors' conversation, said to them, "I have such a very large stone at my house. You can use that stone in

the tower of this temple that the Maharaja is building." The old woman pleaded with the sculptors, saying that through this, she too would gain the merit of serving Lord Shiva.

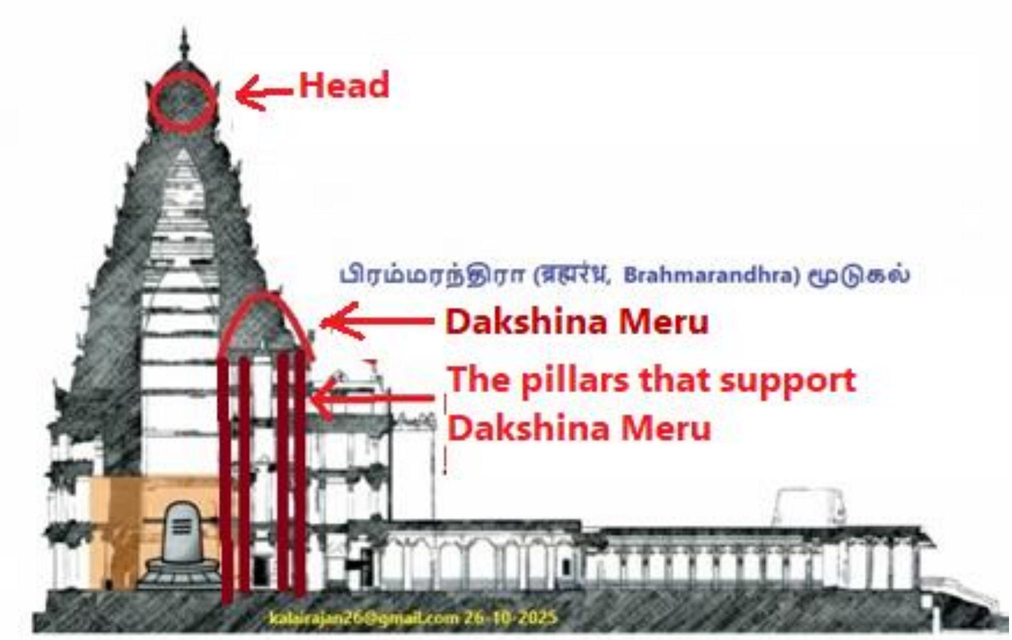
The sculptors went and examined the stone. It was indeed a very big stone, suitable for covering the Brahmarandra opening.



They moved that enormous stone and placed it above the head of the Peruvudaiyar Shiva Lingam, below the apex of the vimana (tower), at the point

where the front hall and the vimana meet, so that it would serve as the base for the eastern part of the vimana. Then they built the vimana, placed the apex on top of it, and the finial above the apex.

At the point where the hall and the vimana meet, they erected very wide and tall pillars and placed that enormous stone on top of them. It appears in a semicircular shape. This large semicircular stone is the largest single stone in the entire temple construction. The use of such a massive stone in the construction of the vimana is a unique feature of the Thanjavur Big Temple.



Dakshina Meru

On this massive, semi-circular stone are the deities Parvati and Parameswara. To their right are Goddess Priyavidai and Lord Ganesha. To their left is Lord Murugan with Valli and Devasena. This is designed to resemble the divine family of Lord Shiva residing on Mount Kailash in the Himalayas.

Meru refers to the Himalayas in the north. Since Lord Shiva, along with his family, is seated on a very tall, large stone in Thanjavur in the south, this stone is also called 'Dakshina Meru', meaning 'Southern Himalayas'.

Stucco Sculptures – This Mahameru or Dakshina Meru is made of a single stone. The sculptures on it were damaged during foreign invasions. Later, it is said that the damaged sculptures on the Dakshina Meru were restored using stucco, a mixture of lime, sand, myrobalan, and jaggery.

Is the old woman a fictional character?

The Chola emperor RajaRajan has inscribed even the minutest details in the temple stones. Yet, not a single line is written about the enormous stone placed on the vimana (tower), or about the old woman who donated that stone. Therefore, some say that the story of the old woman is a fabricated tale.

However, if you go through the entire story, the answer to the above question is found within the story itself. The story of the old woman can be divided into three parts:

1) The service the old woman rendered to Lord Shiva by offering buttermilk and betel leaves and nuts to the sculptors who built the temple.
2) The old woman donating the very large stone lying near her house for the construction of the temple's tower.
3) The respect and honour shown to the old woman by the king.

In this third part of the story, the explanation for why the old woman's name is not mentioned in the inscriptions is clearly given.

By the king's command, the Thanjavur Big Temple was completed. All the details, including the names of those who participated in and assisted with the temple construction, were recorded in the inscriptions. The consecration ceremony was also successfully completed. After that, the king worshipped Lord Brahadeeswara and then honoured those who had participated in and assisted with the temple construction.

Later, he went to the palace and was sleeping at night. At that time, Lord Brahadeeswara appeared in the king's dream and said, "I am pleased with your worship and offerings, and I am happily seated in the shade provided by that old woman," and then disappeared.

In the morning, the king woke up and consulted with his ministers about the meaning of the dream he had seen. He ordered them to summon all the sculptors and inquire about this matter. The investigating officers informed the chief sculptor, and when they questioned all the stone masons, the masons, out of fear, revealed some information. They said, "An old woman used to provide buttermilk, betel leaves, and areca nuts to the sculptors. We needed a very large stone to cover the Brahmarandhra (the opening at the top of the temple). At that time, the old woman said that there was a large stone near her house. We went and examined it, and since it was a very suitable stone, we brought it and placed it at the base of the tower for constructing the vimana." They further stated that the consecration ceremony had been completed, and now removing the stone would be sacrilege. They pleaded with the emperor to tolerate this matter and not to remove the stone.

The king consulted with his ministers. They said that since the very large stone given by the old woman was located at the base of the tower, it should not be removed. Therefore, they advised that if the king prayed to God, the God would show a solution.

Wishing to know the will of Lord Brihadeeswara, the king and queen fasted for three days between Brihadeeswara and Nandi. After three days of fasting, when they were determined to end their lives, Lord Brihadeeswara appeared in the dream of the king, his devotee, who was lying in His sanctuary, and said, "O king, you had gained merit by performing service to Shiva, you do not worry.

If you give the old woman the wealth she desires and make her happy, she will transfer to you the merit she gained by having her stone included in the temple's structure. Moreover, you and your descendants will rule this kingdom in my presence. Not only that, you will attain a form equal to my form

and gain dominion equal to that of Nandi. Like Ganesha and Subrahmanya, you too will be a son to that Goddess Parvathi."

Upon hearing these divine words spoken by Lord Brihadeeswara, the king rose, summoned the old woman to the palace, and honored her by showering her with gold coins. The old woman, overjoyed, bestowed upon the king the merit she had earned by offering the large stone to close the Brahmarandhra (the opening at the top of the temple). Then the king said to the old woman, "I will give you gold equivalent to the weight of 12 chisels. So, be happy."

To this, she replied to the king, "I am an old woman; I may die today or tomorrow. What use is wealth to me? Therefore, O King, take back the wealth you have given me. I would be most happy if you would build a temple similar to this one for the Airavateswara Lingam in the southwest corner of Kumbakonam, using these same sculptors."

The king was overjoyed and, as per the old woman's wish, summoned the sculptors and had the Airavatesvara Shiva temple built in the southwestern corner of Kumbakonam, just as the Brihadeeswara temple had been built in the southwestern corner of Thanjavur.

By the grace of the benevolent Brihadeeswara, the king's fame will endure as long as the mountains, seas, and rivers exist. The histories of that Chola king are inscribed on the walls of the Brihadeeswara temple. Those who hear these histories or cause others to hear them will attain the chief position among Shiva's attendants and reside on Mount Kailash. This story of Brihadeeswara dispels sins and bestows merit. Those who read this will receive the divine grace of the benevolent Brihadeeswara.

Thiruchitrambalam

Yours affectionately,

Kasi Shri Dr. K. Kalairajan
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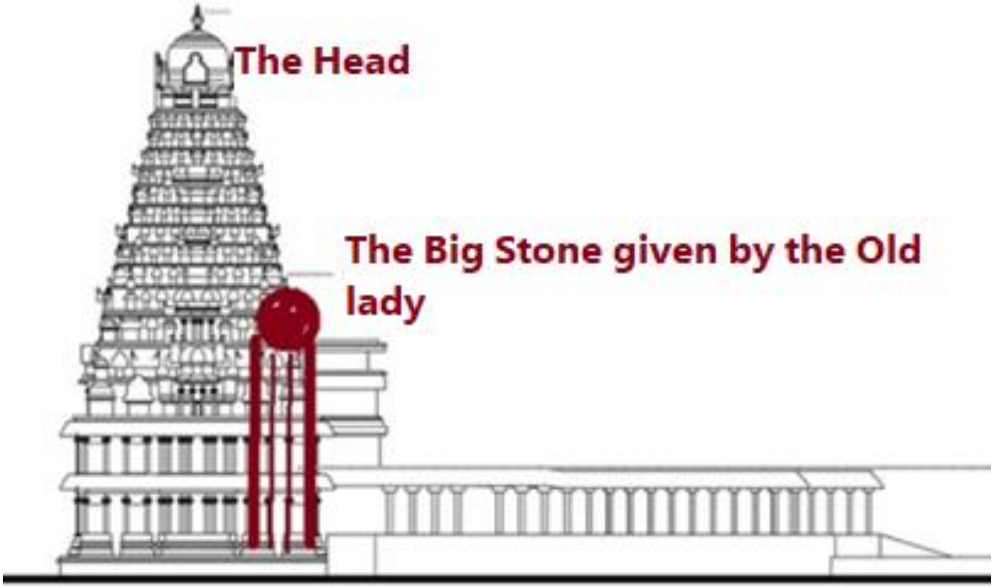

The pinnacle is at the top of the Thanjavur temple tower.

The finial is at the very top of the pinnacle.

1) Is the stone given by the old woman placed as the pinnacle?

2) Is the pinnacle made of a single stone? Or is it made of many stones?

3) Does it weigh 80 tons? Or 60 tons? 4) How did they manage to place that stone on top of such a tall tower? Did they build a ramp from Sarappallam village to the Thanjavur Big Temple, approximately 8.0 km long, to carry the stone to the top of the tower? Or was a scaffold built in a circular fashion around the temple tower? Explanations for these and many other doubts can be clearly understood by reading the complete story related to the old woman.

The pinnacle at the top of the tower is not the stone given by the old woman. The stone given by the old woman has a diameter of approximately 64 feet. It is the largest stone placed in the Big Temple. It is placed above the mandapam and below the tower, on top of tall pillars.

Source of information document - The original story about the stone given by the old woman is told in the thirtieth chapter of the Bhavishyottara Purana. It is documented by Colonel Colin Mackenzie (manuscripts page number from 295 to 344).

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INDEXING FOR TAMIL MANUSCRIPT

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7	Subject	History

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1 a,	சோழ மன்னர் மகத்துவம்	D. 2994
54a,	சோழ தேசத்துப் பூர்வ மன்னர் பெயர் அட்டவணை	D. 2995

கையெழுத்துப் பிரதியில் **பக்கம் 1**

1. Chola Magattoovum – or Hostory of the Chola Rajahs in Baveshotara Pooranam – D.2994

2. Chola Dasa Poorveeka charitra – or Account of the Ancient Kings of who recorded in the country of Chola Dasa D 2995

See Tyler's. Page 295. No 344.

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கையெழுத்துப் பிரதியில் **பக்கம் 2**

1. சோழ மகத்துவம் அல்லது
2. சோழ ராசாக்களுடைய
   சரித்திரம்

Solamagattuvam Contains the history of 16 Sola Rajahs

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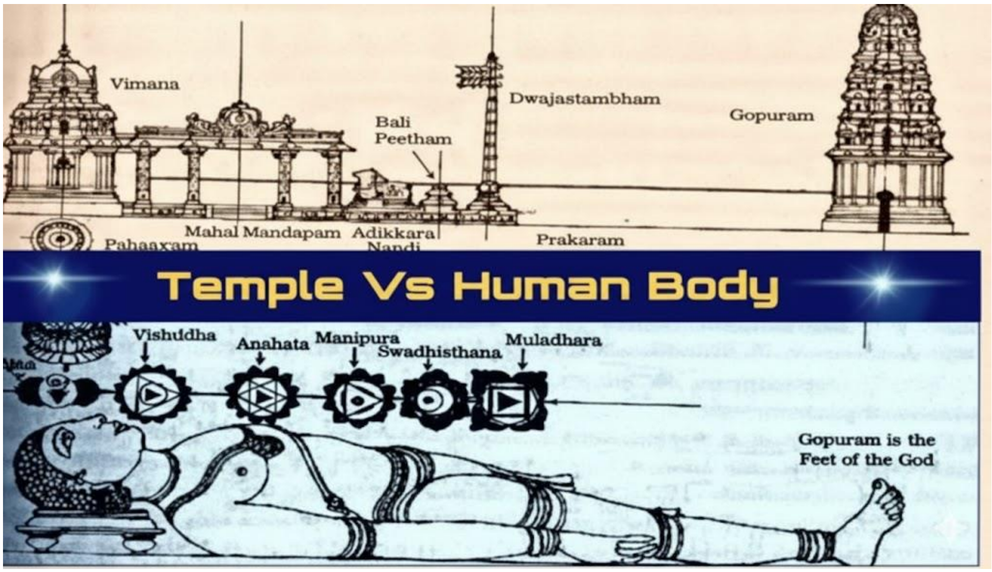
What is the Brahmarendra opening?
Where is the Brahmarendra stone?

Man is a walking temple. The form of a temple is designed and constructed by drawing synchronization with the human body, in a way that aligns divine energy with the human body. Every part of the temple is compared to a part of the human body.

The temple tower (gateway tower) represents the feet, the mandapam (assembly hall) represents the stomach or chest, and the inner sanctum (garbhagriha) represents the head. When a temple is built, there is an opening at the top of the sanctum's dome. This is called the Brahmarendra opening. This opening at the crown of the dome is sealed, a kalasam (finial) is placed on it, and a consecration ceremony (kumbhabhishekam) is performed. Just as there is a Brahmarendra opening at the top of the temple dome, is there a Brahmarendra opening at the crown of a human being's head?



The Temple and the Child

When a temple is built, there is a Brahmarandra opening at the top of the sanctum's tower. During the consecration ceremony, a kalasam (finial) is placed over this opening, sealing it.

Similarly, when a human is born as a child, there is also an opening at the top of the child's head.

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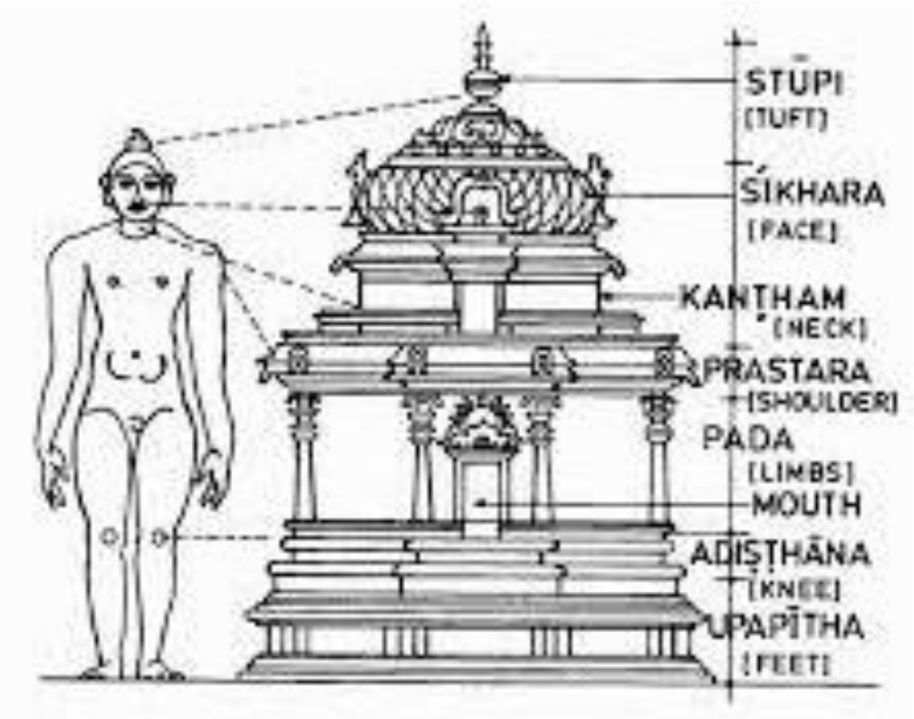


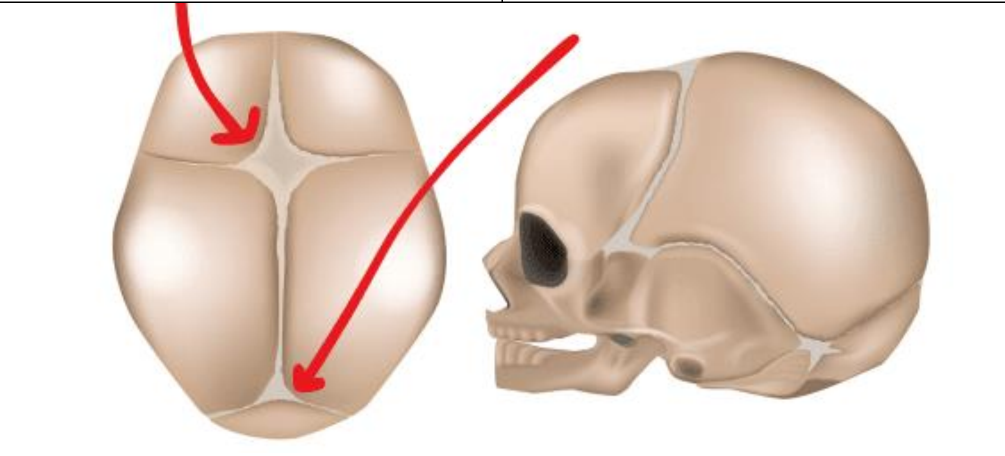
The Fontanelle - The opening at the top of the child's head is called the "fontanelle" or "Brahmarandra opening." When the child is born, this opening is covered with skin.

If you gently touch the top of a newborn's head, you can feel this opening in the middle of the skull, between the bones, as a soft gap, and you can also feel the heartbeat there.

Anterior Fontanelle Posterior Fontanelle

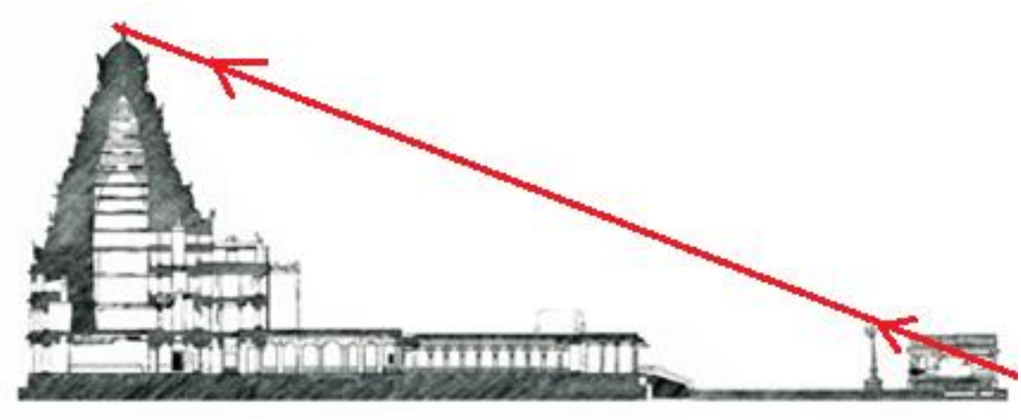
This opening is called fontanelle in English (fontanelles in newborn). As the child grows and the skull develops, this opening is completely covered by bone in about 18 months. Similarly, there is a small opening at the back of the head (at the nape of the neck). This closes within 2 to 3 months. If this area is pressed and damaged when the child is lifted incorrectly, the child will cry continuously. This is referred to as the child having suffered a fontanelle injury.

There is another very important difference in the Thanjavur Big Temple

Anterior Fontanelle	**Posterior Fontanelle**
	

Where is the Brahmarendra stone located in the very big temple?

In all the temples in Tamil Nadu, the height of the vimana (tower above the sanctum) is less, while the height of the temple's main gateway tower (Rajagopuram) is greater. In the Avudaiyar Temple (Thirupperunthurai), which has a south-facing sanctum, one can observe that the height of the sanctum's vimana is less, and the Rajagopuram to the south is taller.



However, in the Thanjavur Big Temple, the vimana (tower above the sanctum) is toweringly tall, while the temple's main gateway tower (rajagopuram) is comparatively shorter.

All temples in Tamil Nadu are located either in the center of the town or to the east of the town. But the Thanjavur Big Temple is situated to the southwest of the town, in the Niruthi corner.

There is also an account that the stone for the finial was hoisted using scaffolding from a village called Sarappallam.

Another story says that a sloping ramp was constructed with earth from Sarappallam, a village northeast of Thanjavur, and the stone was pulled up along this ramp by elephants and placed at the top of the temple's tower. However, scholars say that the finial on top of the tower is not a single stone. It is made of several stones joined together and meticulously fitted to appear as a single stone.

The place called Sarappallam is located in Vayalūr[1], a village about 8 km from Thanjavur. The Vennar river flows between Thanjavur and Vayalūr. Therefore, it is improbable that scaffolding was erected from Sarappallam, across the Vennar river, to the Thanjavur Big Temple.

Currently, a long mound extends for about one and a half kilometers to the south of the Big Temple. It is believed that this elevated area might be the ramp that was constructed to carry the finial stone to the top.

[1] வயலூர் Narasanayagipuram, 613003

The Pinnacle

They place the pinnacle at the top and conduct the consecration ceremony by placing the finial on top of it.

Scholars are offering their respective research opinions, stating that the pinnacle stone at the top of the tower is an eight-sided stone, or a sixteen-sided stone, or a single stone weighing 80 tons, or no—it weighs 60 tons, or absolutely not—it is made of many stones.

Therefore, the 'stone that covers the Brahmarendra space,' which is believed to have been given by the old woman, is not the pinnacle stone at the top of the tower. It has to be considered as the very large, semi-circular stone located below the tower, above the hall.

What is and isn't in the inscriptions

There are many inscriptions on the temple's foundation rows. Regarding the construction of the great temple, there wouldn't be enough space in the inscriptions to record all the stories that narrate its very long history. These could only be written on palm-leaf manuscripts. Although these palm-leaf manuscripts have been lost to termites over time, the information they contained has been preserved by the people through oral tradition.

These contain all the details, including the grants, renovation works, musical compositions, and constructive activities for the development of the temple by the great emperor Rajaraja, a devout follower of Shaivism, as well as the names of the sculptors. However, many details such as who selected the site for the temple and how, who determined the measurements for the construction, and where the stones for the construction were brought from, are not included in the inscriptions. There was also no space to engrave all such detailed information on stone. Dr. Kudavayil Balasubramanian has researched the Thanjavur Big Temple and written a book titled 'Thanjavur' and another titled 'Rajarajechcharam' based on history and inscriptions.

The news of Rajaraja's construction of the temple:

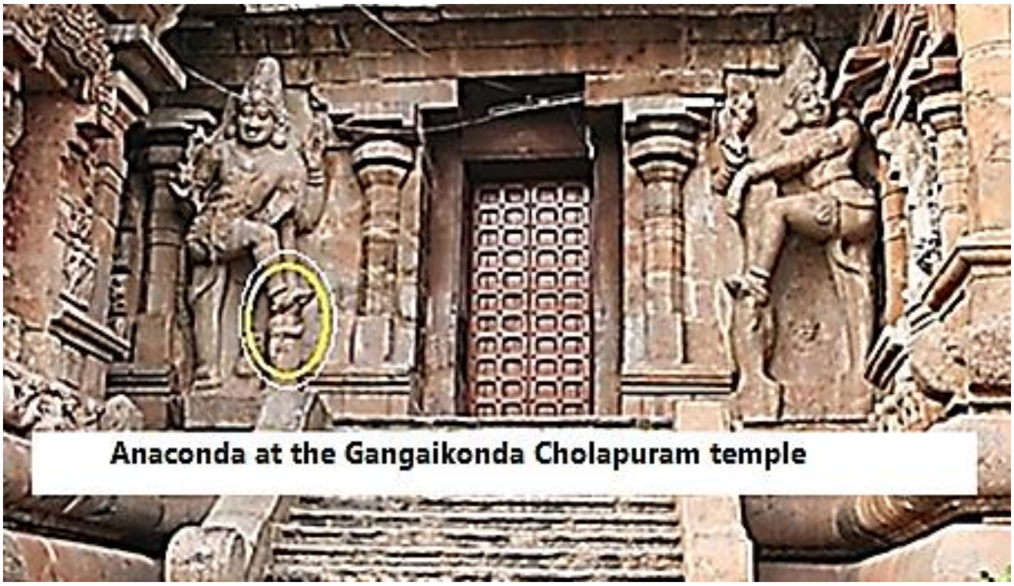
In the book 'South Indian Inscriptions' published in 1892, the fact that this temple was built by the great emperor Rajaraja was confirmed by the phrase,

"The sacred stone temple of Sri Rajarajeshwaram, which we built in Thanjavur, in the Thanjavur division of the Pandiya Kulasani Valanadu."

"King Rajaraja has inscribed in the inscriptions the names of all those who assisted him in building this temple."

In the Rajarajeshwaram inscription, there are references to the fact that the king's elder sister, Kundavai Nachiyar, commissioned bronze images for her father, Parantaka II, also known as Sundara Chola, and her mother, Vanavan Mahadevi. The inscriptions refer to this Sundara Chola as 'Ponmaligai Thunjina Devar'. He received this name because he passed away in the golden palace at Nandipuram. It is evident that Rajaraja and his elder sister commissioned and worshipped images of their father and mother. Besides these, an inscription states that Poygainadu Kizhavan Adithan Suriyan, also known as Thennavan Moovendavelan, commissioned images of King Rajaraja and his queen Lokamahadevi.

At the southern entrance of the Ardha Mandapa, King Rajaraja and his son Rajendra are depicted in statue form. These statues are very small in size and are sculpted in a posture of worshipping God.


Anaconda at the Gangaikonda Cholapuram temple

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Anaconda in Thanjavur Temple[2]

The artistic skills of RajaRaja Chola

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Anaconda – Etymology
R. Edwin wrote a letter to the 'Scots' magazine stating that he had seen a snake in Sri Lanka that had swallowed a tiger. This letter was published as a news item in 1768 under the title "What is learned from a letter of an English gentleman." Richard Boyle's record is the first record mentioning the name of the Anaconda snake.
(https://ta.wikipedia.org/wiki/ஆனைக்_கொன்றான்)

Anaconda in Thanjavur - There is a sculpture of a doorkeeper (Dwarapalaka) at the entrance of the Thanjavur Big Temple. To emphasize the colossal size of the doorkeeper, a snake coiled around his staff is depicted swallowing an elephant.

This snake swallowing an elephant was referred to as "Yanaikondan(யானைகொண்டான்)" by a Sri Lankan Tamil in 1768. Later,
Yanaikondan (யானைகொண்டான்) --->
Anaikondan(ஆனைகொண்டான்) --->
Anakonda(ஆனகொண்டா) ---> Anaconda (***அனகொண்டா)***
the name evolved into Anaconda.

A huge, enraged serpent (Maa-Sunaam மாசுணம்)
that captured an elephant.
(களிறு அகப்படுத்த பெரும் சின மாசுணம்)

The anaconda snake grows to a length of approximately 15 to 60 feet. This sculpture at the entrance of the Thanjavur Big Temple is a proof that the Tamils were aware of the anaconda snake, which is commonly found in South America, even a thousand years ago.

There is a reference to the anaconda in the Kamba Ramayana (a Tamil Literature), stating, "The bracelet embraced like a large snake (Maa-Sunaam மாசுணம்)."

*References to the "Anaconda" are found in Ancient Tamil Sangam literature. Sangam poems refer to it as '**Maa-sunaam (மாசுணம்)**'. Some commentators have interpreted 'Sunam' as snake and 'Maa+Sunaயm' as python. However, the word 'Sunam' does not appear in Sangam literature. But in Sangam poems, the python is referred to as 'Asunam'.*

In Tamil literature, Maa-sunaam is the "Anaconda", Asunam is the python.
Both Asunam and Maa-sunaam can be found in Tamil Sangam literature.

Anaconda in Natrinai (a Tamil Sangam Literature) - A snake swallows an elephant living in the mountains. This is recorded in a Natrinai poem: **"The elephant with hanging tusks was caught by an Anaconda, causing unbearable sorrow and the fearful cries of the female elephant."** (Natrinai 14)

Anaconda in Thevaram *(a Tamil Devotional Literature)* – The Sanit Sambandar (a Tamil Shaivite child prodigy) mentions the incident of a snake swallowing an elephant in the verse, "**The mighty elephant was swallowed by an Anaconda serpent ,** and darkness intensified; He is the Lord of Mount Kailash with a dark body and a radiant form." (1–58–2)

Let us know the antiquity of the Tamils. Let us know that all the indigenous people living throughout the world are ancient Tamils. Let us be proud to be Tamils.

அசுணம் (மலைப்பாம்பு) இடம் பெற்றுள்ள பாடல்கள்

மணம் நாறு சிலம்பின் அசுணம் ஓர்க்கும் - நற். 244/4
அசுணம் கொல்பவர் கை போல் நன்றும் - நற். 304/8
இரும் கல் விடர் அளை அசுணம் ஓர்க்கும் – அகம். 88/12

Songs featuring the Asunam (python):

The Asunam listens in the fragrant mountain slopes - Natrinai 244/4
Like the hand of one who kills the Asunam - Natrinai 304/8
The Asunam listens in the clefts of the large rocks - Akananuru 88/12

மாசுணம் (அனகொண்டா) இடம் பெற்றுள்ள பாடல்கள்

களிறு அகப்படுத்த பெரும் சின மாசுணம் - நற். 261/6,7
தாது எரு மறுகின் மாசுண இருந்து – புறம். 311/3
துஞ்சு_மரம் கடுக்கும் மாசுணம் விலங்கி – மலை. 261
பேர் அவாவொடு மாசுணம் பேர வே - பால:16 27/1
கடிய மாசுணம் கற்று அறிந்தவர் என அடங்கி - அயோ:10 35/2
கற்றை மாசுணம் விரித்து வரி கச்சு ஒளிரவே - ஆரண்:1 14/4
தலையில் மாசுணம் தாங்கிய தாரணி - ஆரண்:7 29/1
வாழ் மனை புகுந்தது ஆண்டு ஓர் மாசுணம் வர கண்டு அன்ன - ஆரண்:10 164/3
வயிற்றள் வய கொடு மாசுணம் வீசு - ஆரண்:14 43/3
மருள்தரு பிரிவின் நோய் மாசுணம் கெட - கிட்:10 21/3
திரைக்கும் மாசுணம் வாசுகி ஒத்தது தேவர் - சுந்:11 60/3
கறுத்த மாசுணம் கனக மா மேனியை கட்ட - சுந்:11 61/1
கற்பக கொம்பினை கரிய மாசுணம்
  பொற்பு உற தழுவிய தன்மை போன்றதால் - யுத்2:15 112/3,4
இ-வகை நெடு மலை இழிந்த மாசுணம்
  கவ்விய நிருதர்-தம் களிறும் கட்டு அற - யுத்2:16 252/1,2
சுந்தர தடம் தோள் வளை மாசுணம் சுற்றிய தொழில் காட்ட - யுத்2:16 338/3
தாலம் சார்ந்த மாசுணம் என கங்கணம் தழுவ - யுத்4:35 9/4

Songs featuring the Anaconda (Maa-sunaam):

The great, furious anaconda that captured the elephant,
And tightly binds and shines around the strong, unblemished tree - Natrinai 261/6,7
An anaconda residing in the pollen-strewn street – Purananuru 311/3
An anaconda resembling a fallen tree – Malaipadukadam 261
As the anaconda moved with great desire – Balakandam:16 27/1

Like those who have learned about the fierce anaconda, submissive – Ayodhyakandam:10 35/2
As the coiled anaconda spread out, the striped belt shone – Aranyakandam:1 14/4
The earth bearing the anaconda on its head – Aranyakandam:7 29/1
Seeing an anaconda entering the dwelling place – Aranyakandam:10 164/3
The fierce anaconda that throws its venom from its belly – Aranyakandam:14 43/3
To destroy the anaconda of the bewildering pain of separation – Kishkindhakandam:10 21/3
The undulating anaconda resembled Vasuki, the king of serpents – Sundarakandam:11 60/3
The dark anaconda binding the golden body – Sundarakandam:11 61/1
The black anaconda embracing the Kalpaka branch
It was like the way it beautifully embraced it – Yuddhakandam2:15 112/3,4
In this manner, the anaconda that descended from the tall mountain
The elephant of the demons it seized was also completely bound – Yuddhakandam2:16 252/1,2
Showing the act of the anaconda coiling around the beautiful broad shoulders – Yuddhakandam2:16 338/3
As the bracelet embraced like an anaconda resting on the earth – Yuddhakandam4:35 9/4

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a BBC article is given below as an additional information about Anaconda

In 2005, paleontologist Dr. Sunil Bajpai traveled to the Kutch district of Gujarat for research on ancient whales. While searching for whale fossils in a coal mine there, he discovered the fossil remains of a Anaconda snake that lived 47 million years ago and was approximately 49 feet long (BBC article).

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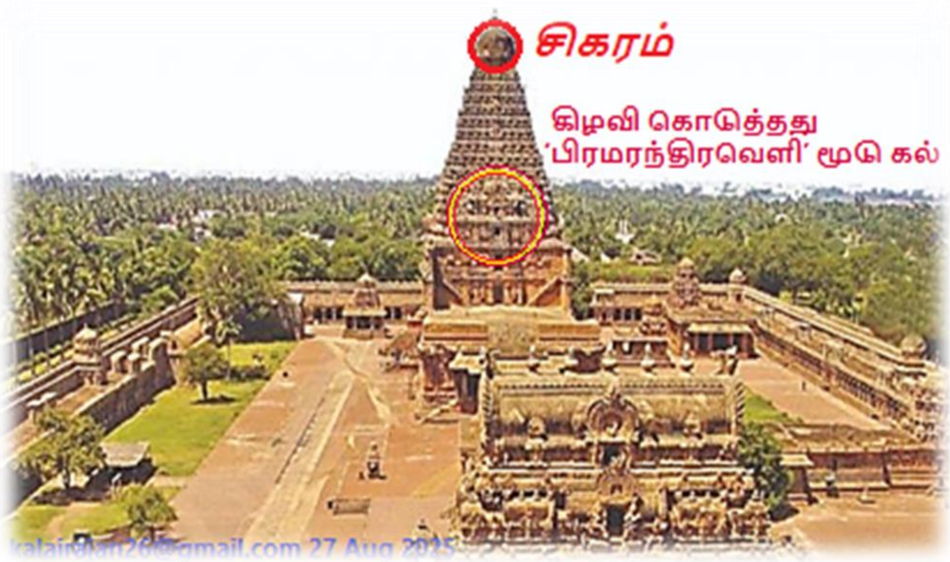
A Big stone on the Big Temple



Anaconda in Thanjavur Temple

The artistic skills of RajaRaja Chola

யானை-கொன்றான் > Ana-conda